

No. 4430 號十三百四千四第 日十初月二十年未辛治同 HONGKONG, FRIDAY, 19TH JANUARY, 1872. 五拜禮 號九十月正年 港香 [PRINCE OF WALES] 1872

PRICE \$2½ PER MONTH

Intimations,

HONGKONG CHORAL SOCIETY.

THE COMMITTEE beg to announce that a
CONCERT
will be given by the MEMBERS of the above
SOCIETY
ON
MONDAY EVENING NEXT,
the 22nd instant,
AT
THE CITY HALL,
to commence at 9 o'clock.

Tickets can be obtained at Messrs. LANE,
LAWFORD & Co's.

Price, \$2.00 each.

The proceeds of the Concert will be given to
aid in aid of the sufferers by the Chicago
flood.

JAS. B. COUGHTRIE,
Hon. Secretary.

41 Hongkong, 8th January, 1872.

NOTICE.

THE undersigned have this day commenced
business as Merchants and Commission
agents in Saigon.

ALEX. R. GAIR & Co. (of 133
Saigon, 12th January, 1872.)

KINA TRADERS' INSURANCE CO-
MPANY, LIMITED.

NOTICE TO SHAREHOLDERS.

SHAREHOLDERS in the above Company
are requested to furnish the undersigned
with a list of Premia contributed by them
during the year ended 31st October last, for the
distribution of the 25 per cent. Profit reserved
for the contributors to the Company.

AUGUSTINE HEARD & Co.,
General Agents.

**TOYOT, FROM LONDON, VIA SINGA-
PORE.**
 LT. Chaires against the above steamer must
 be sent to the Undersigned before noon-
 DAY, the 19th instant, otherwise they will
 be recognised.
JOHN BURD & Co.
 d 185 Hongkong, 19th January, 1872.
FOR SEANGHAI.
THE Steamer
"REVIOT"
 to be despatched as above THIS AFTER-
 NOON, the 19th instant, at 4 p.m.
 For Freight or Passage, apply to
JOHN BURD & Co.,
 Agents.
 d 185 Hongkong, 19th January, 1872.
FOR NINGPO AND SEANGHAI.
THE Steamship
"CHINA"
 J. Jennings, Master, will be despatched TO-
 Y, the 19th instant, at 4 P.M., as above.
 For Freight or Passage, apply to
SIEMSEN & Co.
 d 157 Hongkong, 19th January, 1872.
RE SWAHO, AMOY, AND SEANGHAI.
THE Steamship
"THALES."
 Captain Burnie, will be despatched for the
 vo Ports TO-MORROW, the 20th instant,
 P.M.
 For Freight or Passage, apply to
DOUGLAS LAFFRAK & Co.
 d 166 Hongkong, 19th January, 1872.

COMPAGNIE DES MESSAGERIES
MARITIMES.
PAQUEBOT POSTE FRANCAIS.
HE Company's Steamship
"PHASE."
t. Such, will be dispatched for
YOKOHAMA
MORROW, the 20th January, at 10 A.M.
A. CONIL,
Principal Agent.
109 Hongkong, 18th January, 1872.

NOTICE.
COMPAGNIE DES MESSAGERIES
MARITIMES.
PAQUEBOT POSTE FRANCAIS.
HE Company's Steamship
"MELKONG"
t. Bourdon, will be dispatched for
SHANGHAI
UNDAY, at 7 A.M., the 21st instant.
A. CONIL,
Principal Agent.
109 Hongkong, 19th January, 1872.

HONGKONG HOTEL COMPANY.
LIMITED.
HE Half-Yearly MEETING of the Share-
holders of the HONGKONG HOTEL COM-
pany, LIMITED, will be held at the HONGKONG
HOTEL on FRIDAY, the 2nd February, 1872,

order of the Directors,
ED. BAKER,
Secretary.
d 84 Hongkong, 10th January, 1872.

NOTICE.

CHINA TRADERS' INSURANCE
COMPANY, LIMITED.

NOTICE is hereby given, that an Extra-
ordinary General MEETING of Share-
holders of the Company will be held at the
office of the Company, situate at No. 48, Queen's
Road, Hongkong, on THURSDAY, the 13th
February next, at three o'clock P.M., for the
purpose of confirming such special resolu-
tions as may be passed at the Extraordinary
Annual Meeting of Thursday, 1st February,
1872.

By order of the Committee,
AUGUSTINE HEARD & Co.,
General Agents,
99 Hongkong, 13th January, 1872.

Notices to Consignees.

NOTICE.

CONSIGNEES OF OPTIONAL CARGO,
FROM LIVERPOOL.

Shipping Orders must be obtained from
the undersigned not later than the 23rd
January, 1872, for shipment per *Sarpedon*.

ROBERT W. BURNETT, Agent.

119 Hongkong, 17th January, 1872.

SHIPS OF THE SOUTH, FROM LONDON.

CONSIGNEES of Cargo per the above-named ship are requested to send in their Bills directed to the undersigned for countersigns, and take delivery of their goods from the side.

Any cargo obstructing the discharge will be landed and stored at Consignees' risk and expense.

Consignees of Gunpowder will please take immediate delivery, to enable the vessel to come to berth to discharge, otherwise the powder will be stored at their risk and expense.

JOHN BURD & Co.,
Agents.

Extracts.

(From "Art and Religion," by Joseph Gilbert.)

In the great monumental land of Egypt, religious art has left a more enduring and more powerful record than anywhere else; and the influence of its architecture and its sculpture, breathing the very spirit of Nile scenery, the solemn simplicity reigning in the one, rules also in the other. To the wide expanse, the long ranges of treeless rock, the sand mounds, and the changeless sun-light; the pyramids, the obelisk, the colossal sphinx, the colossal statue, the colossal flatness of Egypt. In the mountains and deserts, the land rock was the great instructor, and the Egyptian wrought with congenial massiveness. His ideas were always akin either to mountain accumulation or to rock-excitation; nay, so cavernous, so capacious, so massive were his works, that he might have derived his type from the world, to have built first for night, and then for day; first for the dead, and then for the living. And in truth it was the underworld that ruled in Egypt, and made it above all others the land of the tomb. The connection between the religion of a people and their ideas of a future life is very close. The latter gives prominence to the former. The man living and breathing, the solid earth, and in the bright day, may be said to be dependent upon unseen power, especially in circumstances of stress and peril; but still his own energies are strong within him, and the visible world surrounds him with its comfortable shelter. Night strips him of this shelter, paralyses his energies, and he is immediately dependent to the unseen powers to whom death is no obstacle, and with which his imaginative people are in contact. But the darkness of night is nothing to that of death, when, a naked, shivering ghost, driven from his house of clay, he must enter the very realm itself of those awful powers, and be dealt with as they list. With this future before him, his relations with the gods of that world are of mighty import. None seem to have dwelt persistently upon the problems of the after-life as the Egyptians. Hades was the greatest theme of the national mind, upon which it spent its powers, to which it dedicated its greatest monuments and its choicest art. It pressed with a notion of the future life that was extraordinary, and it is against the desecrated body, labouring under the weight of decay. For this, with spices and costly care, they tended it, wrapped, adorned, encoined, and painted it; and finally, having constructed for it a chamber in a pyramid, or a house in the rock, they conveyed it to the everlasting habitation, where, after the lapse of three thousand years, the returning soul seeking its mortal habitation, would find it there, peacefully awaiting the return of its spirit. Thus a vast city of the dead arose, each city of the living; ever potentially enlarging its boundaries, as each passing generation added to the silent multitude. Kings departed thither, gathered to their fathers in a sense we cannot appreciate, each in his death palace. There the various ranks and orders of their subjects took their separate seats, and the inferior crowd assembled; there even the dead gods were piled in thousands—bulls, birds, and beasts innumerable, fill the empire of death visibly outnumbered that of life; and life itself, and the busy daylight, were obviously but the short vestibule to the Hades whose compartments and gloomy gates overhung the living city. Who shall say how much this constant dwelling in the very presence of the myriad dead weighed down and darkened the Egyptian mind? Who can adequately estimate the influence of sepulchral-art in its unceasing efforts to dignify the tomb, to adorn the tomb, to portray all the ceremonial of funeral, to depict the state of the dead in mind as to the unseen state? It necessarily helped, it did not produce, but it was an emblem, tending, debasing the spiritual truth, which there are indications they were originally possessed. For in Egypt pictorial art was, at least in its origin, far less anthropomorphic than symbolic; and the symbols composed of incongruous animal forms—wings, and horns, and snakes, the heads of felines, hawks, and lions, attached to human bodies—seem to have been intended to express ideas more spiritual than physical. We can read in their original intention something of the many-sidedness of a great creative intelligence—wise, powerful, beneficent, and protecting; and can believe that we hold in their hieroglyphics of truth. Yet it must be observed that the art was of low type. It was little better than picture writing, or the use of conventional emblematic signs. To adorn a tomb, to give a symbol of intelligence from the prominence of its forehead; to fix it upon a human trunk coloured blue, like a corpse denoting the celestial ether; and by such composite monstrosity to set forth divine intelligence, argues very poor imaginative and executive power. The result indeed is scarcely within the domain of art. In sculpture they succeeded better. Their colossal, chained Asyrian art by repose and size; and the sphinx, solemnly gazing onward to the eternity ahead, challenges, deserves to be the riddle of the world. Yet if Egyptian symbolic art was originally the handmaid of truth, she became servant to a lie. A degeneracy is disclosed from a grand conception of the concealed God, the life-generating God, and others of like greatness, to a multitude of derivative gods and goddesses, more distinctly associated with aspects of nature, and which the ingenious chisel delineated in infinite variety, down to the Osiris legends which belong to the mud of the Nile. But a perversion more direct and fatal followed in the animal worship which besotted the Egyptian mind. So gross a thing puzzled both Greeks and Romans, who were not able to derive either from cognisance or beliefs, or from figures of animals displayed on standards. In this art derivation they were not far wrong. It pretty certainly lay in the sacred hieroglyph. If the jackal, adopted as the symbol of watchfulness, became associated with a certain divinity, it was soon looked upon as a sacred animal, and eventually under the care of a college of priests, and consigned to the courts of temples. Bird and beast, reptile and fish, crowded the walls of tomb and palace in every mythologic picture; and bird and beast, reptile and fish, taking place of the thing signified, crowded houses, temples, tombs, with their presence more fetishistic divinities. They were pleasant to them in their lives, and they were pleasant to them in their graves. The dead were not divided. It will be observed that this symbolic art did not result in the idol image, but in the idolized animal; a very curious and unique development, indicative perhaps of the fact that art was thoroughly subservient to the priest, and that he held doctrines more subtle than art could explain. But this is not the art of Egypt was priestly art. It was not a spontaneous exercise of the national mind, but an organised means to an end, rigidly bound by conventionalism. Egypt exhibits the earliest, completest specimen of a priesthood, and it held the world in admiration and awe for ages. The king was always either a priest born, or he was crowned among the priests at his accession, and was thus identified with their order—a fact which the construction of their temples, their pyramids, for temples and palace generally, conformed, vast building, which being also a fortress, was the stronghold at once of the civil, the priestly, and the military power—the com-

something other than divinity. More than anywhere else, the gods, from their exalted human preeminence, became real personages; more than anywhere else, gods, spirits, and powers, but as a social circle of super-intelligences, busy with the elements, busy amongst men; part rulers, part playmates of the people of their charge. To these art gave an actuality of being that poetry could not bestow. In brave and lovely forms they loved and thrived in the streets and markets, and the temple was a house in which they met and abode; and the temple was the ruling characteristics; it was the beautiful house, where the image of the god thrived more with the perfection of form than with the sense of a mysterious presence. No monstrous glowering within; no symbolic extravagance; no unreal and debased taste. True, there were colossal forms, but they were such as could deal with life. The colossal was a companionable creature; the fawn and the satyr were picturesque; and in these creations it should be remarked how much was due to the art that rendered a grotesque combination into an harmonious and possible shape which could live in the public eye, and justify itself by its successful presentation. But all this was an earthly glory in which the spiritual light was swallowed up and lost. Art became all in all. The beauty of the gods in sculptured form was everything; and necessarily, with the lesser cultivated intellects, religion as a belief declined. We shall find it always so. Religion dies if art comes up to meet it. But art does not kill religion. The wealth of beauty in Greek art destroyed its dignity and purity, and, losing itself, became luxurious and sensual. The splendid human gods rushed into human lusts and passions; to which art ministered by giving them living shape, corrupting all beholders. Nor was this the only source of the degradation of art and the ruin of religion. For again, as ever, the ideal wrought its evil enchantment. The grovelling folkish spirit, from which Greece had been never free, crept round the personifications of art, and gradually debased both artist and worshipper. Religion, such as it was, preferred the many-petted thing, "that fell down from Jupiter"—the crude image that was chained and carried about, a thing of wood and stone, to the ideal power; and this degradation of the highest culture worked itself out into atheism, superstition, and sensuality.

INSURANCES.

DESDEN INSURANCE COMPANY FOR SEA, RIVER, AND LAND TRANSPORT.

THE Undersigned having been appointed General Agents in China for the above Company, are prepared to grant Policies at current rates.

CARLOWITZ & Co., Agents, General Agents in China. No. 2193 Hongkong, 15th December, 1871.

NOTICE.

IMPERIAL FIRE OFFICE.

FROM and after this date the following rates will be charged for SHORT PERIOD INSURANCES, viz:—

Not exceeding 1 month 1/4 of the annual rate

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INSURANCES.

KAN-TSEH INSURANCE ASSOCIATION OF SHANGHAI.

CAPITAL AND SURPLUS 750,000 TAIELS.

POLICIES granted on Marine Risks to all parts of the World, at current rates.

In addition to the usual Brokerage, this Association will return to all policy holders one-third of the yearly profits on Insurance business, divided *pro rata* to the net premium contributed.

RUSSELL & Co., Agents, 1088 Hongkong, 28th December, 1870.

BAK-VIA-SEA AND FIRE INSURANCE COMPANY.

THE Undersigned having been appointed Agents in Hongkong for the above-named Company, are prepared to grant Policies against Sea Risks at current rates.

RUSSELL & Co., Agents, 1088 Hongkong, 1st April, 1865.

THE CHINA FIRE INSURANCE COMPANY, LIMITED.

HEAD OFFICE—HONGKONG.

GENEROUSLY at all the Treaty Ports of China and Japan, and at Singapore, Saigon, and Penang.

Risks accepted, and Policies of Insurance granted at the rates of Premium current at the above-named Ports.

No charge for Policy fees.

JAS. B. COUGHTRE, Secretary, Hongkong, 1st November, 1871. (at 385)

VICTORIA FIRE INSURANCE COMPANY OF HONGKONG, LIMITED.

THE Company, with its Head Office at Hongkong, Agents at all the Treaty Ports of China and Japan, and at Singapore, Saigon, and Penang.

Risks accepted, and Policies of Insurance granted at the rates of Premium current at the above-named Ports.

No charge for Policy fees.

AUGUSTINE HEARD & Co., Agents, 557 Hongkong, 1st April, 1871.

NORTH-BRITISH AND MERCANTILE INSURANCE COMPANY.

FROM and after this date the following rates will be charged on SHORT PERIOD INSURANCES, viz:—

Not exceeding 1 month 1/4 of the annual rate

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INSURANCES.

MERCHANTS MUTUAL MARINE INSURANCE COMPANY OF SAN FRANCISCO.

ENGAGED EXCLUSIVELY IN MARINE INSURANCE.

PAID UP CAPITAL—\$500,000.

THE Undersigned having been duly appointed Agents of the above Company, are prepared to accept Marine Risks on the usual terms.

OLYMPANT & Co., Agents, 1292 Hongkong, 21st July, 1869.

THE ROYAL EXCHANGE ASSURANCE OF LONDON.

THE Undersigned having been appointed Agents of the above Corporation, are prepared to grant Policies against Fire at current rates.

BUTTERFIELD & SWIRE, Agents, 4, Praya, 1559 Hongkong, 26th August, 1870.

Business Announcements.

LIST OF PUBLICATIONS AND OF BOOKS.

MESSRS. THURBER & CO., 60, PATERNOSTER ROW, LONDON.

Orders will be received by W. H. BELL, Daily Press Office, Queen's Road, Hongkong.

ALCOCK—A Practical Grammar of the English Language. By Sir Alfred Alcock, Bart. London, 1870. 12s. 6d.

ALCOCK—Familiar Dialogues in Japanese, English, and French. By Sir Alfred Alcock, Bart. London, 1870. 12s. 6d.

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